

Zwiri
Symphonische Dichtungen

nach Longfellow's „Lied von Hiawatha“

für
grosses Orchester
componirt
von

Hugo Krahn.

OP. 43.

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Hiawatha.

Secondo.

Hugo Kaun, Op. 43. N^o 2.

Vivace moderato.

Piano.

The musical score is written for piano in 6/8 time. It begins with a piano introduction marked 'Piano.' and a 2-measure rest. The tempo is 'Vivace moderato.' The score is divided into five systems. The first system includes a piano introduction with a 2-measure rest. The second system includes a section marked 'A' with a key signature change to one sharp. The third system includes a section marked 'B' with a key signature change to two sharps. The score includes various dynamics such as p, f, mf, and ff, and includes a trill in the third system.

Hiawatha.

Primo.

Hugo Kaun, Op. 43. N^o 2.

Vivace moderato.

Piano.

ff

ff

mf

mf

ff

tr

tr

mf

mf

f

f

A

B

This musical score is for a piece titled "Secondo". It is written for piano and organ. The score is organized into six systems, each with a grand staff (treble and bass clefs). The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings. The dynamics range from *ff* (fortissimo) to *pp* (pianissimo). There are also markings for *mf* (mezzo-forte) and *p* (piano). The score is divided into sections by letters C, D, and E. Section C starts with a *ff* marking. Section D starts with a *mf* marking. Section E starts with a *pp* marking. The organ part is written in the right hand of the grand staff, and the piano part is written in the left hand. The organ part features complex chordal textures and melodic lines, while the piano part provides a harmonic and rhythmic foundation. The score concludes with a final chord in section E.

C

ff

D

mf

p

pp

E

p dolce

f

mf

f

Più mosso

ff

accel.

fff

ruhiger werden

First system of musical notation. Treble and bass staves. Key signature: two flats. Dynamics: *p dolce*, *tr*.

Second system of musical notation. Dynamics: *f*.

Third system of musical notation. Dynamics: *mf*.

Fourth system of musical notation. Dynamics: *accel.*

Fifth system of musical notation. Dynamics: *Più vivo*, *ff*.

Sixth system of musical notation. Dynamics: *ruhiger werden*.

I *mf* *pp* *p dolce* K
 L *mf dolce* *pp* *p*
 M *pp* *p* N *p* O *p*
 2 *tr* 2

This musical score is for a piano piece, marked "Secondo." It consists of six systems of music, each with a letter or number above it. The first system (I) is in bass clef and features a melody in the right hand and a supporting bass line in the left hand. The second system (L) continues the melody and bass line. The third system (M) shows a change in the right hand melody. The fourth system (N) features a more complex right hand melody. The fifth system (O) shows a change in the right hand melody. The sixth system (2) features a complex right hand melody with trills and a supporting bass line.

I K

2 *pp* 1 *p dolce*

L

2 *pp* *p*

pp

M

p dolce 1 *mf*

N

p 3 *p* *p* *p* *stacc.*

8 *stacc.* 8 *trm*

p

Q

p

dolce p

First system of musical notation (measures 1-4). The right hand features eighth-note chords with an '8' above the staff. The left hand plays a steady eighth-note accompaniment. A piano (*p*) dynamic marking is present in the first measure.

Second system of musical notation (measures 5-8). Continuation of the eighth-note chordal texture in the right hand and eighth-note accompaniment in the left hand.

Third system of musical notation (measures 9-12). Measures 9 and 10 include trills (*trm*) in the right hand. Measures 11 and 12 show a more complex right-hand texture with slurs and accents.

Fourth system of musical notation (measures 13-16). Measure 13 begins with a forte (*f*) dynamic and a 'Q' marking. Measure 15 features a piano (*p*) dynamic marking. The right hand has long note values with slurs.

Fifth system of musical notation (measures 17-20). The right hand features chords marked with an 'R' and eighth-note chords marked with an '8'. The left hand continues with eighth-note accompaniment.

Sixth system of musical notation (measures 21-24). Continuation of the eighth-note chordal texture in the right hand and eighth-note accompaniment in the left hand.

Seventh system of musical notation (measures 25-28). Measures 25 and 26 include trills (*trm*) in the right hand. Measures 27 and 28 show a more complex right-hand texture with slurs and accents.

Secondo.

S T
fp *p*
pp
mf *pp* *ppp*
 V W Vivace.
ppp *p stacc.*
immer stacc. p
 X
p

S

fp f

This system contains two staves. The upper staff begins with a treble clef, a key signature of two flats, and a common time signature. It features a series of chords, some of which are beamed together. The lower staff begins with a bass clef and contains a series of eighth and sixteenth notes, some with accents. Dynamic markings *fp* and *f* are present.

T

2 1 f

This system contains two staves. The upper staff has a treble clef and contains whole and half notes. The lower staff has a bass clef and contains eighth and sixteenth notes. Fingering numbers 2 and 1 are shown above notes in the lower staff. A dynamic marking *f* is present.

V W Vivace.

10 7 p

This system contains two staves. The upper staff has a treble clef and contains whole and half notes. The lower staff has a bass clef and contains eighth and sixteenth notes. Fingering numbers 10 and 7 are shown above notes in the lower staff. A dynamic marking *p* is present.

3

This system contains two staves. The upper staff has a treble clef and contains whole and half notes. The lower staff has a bass clef and contains eighth and sixteenth notes. A fingering number 3 is shown above a note in the lower staff.

X

mf

This system contains two staves. The upper staff has a treble clef and contains eighth and sixteenth notes. The lower staff has a bass clef and contains eighth and sixteenth notes. A dynamic marking *mf* is present.

3

This system contains two staves. The upper staff has a treble clef and contains eighth and sixteenth notes. The lower staff has a bass clef and contains eighth and sixteenth notes. A fingering number 3 is shown above a note in the lower staff.

Y Più vivo.

The first system of the musical score for the 'Secondo' section. It features a treble and bass staff. The treble staff contains a series of chords and eighth notes, while the bass staff has a steady eighth-note accompaniment. A dynamic marking of *mf* (mezzo-forte) is present in the middle of the system.

The second system of the musical score. It continues the melodic and harmonic development. A dynamic marking of *p* (piano) is visible in the treble staff towards the end of the system.

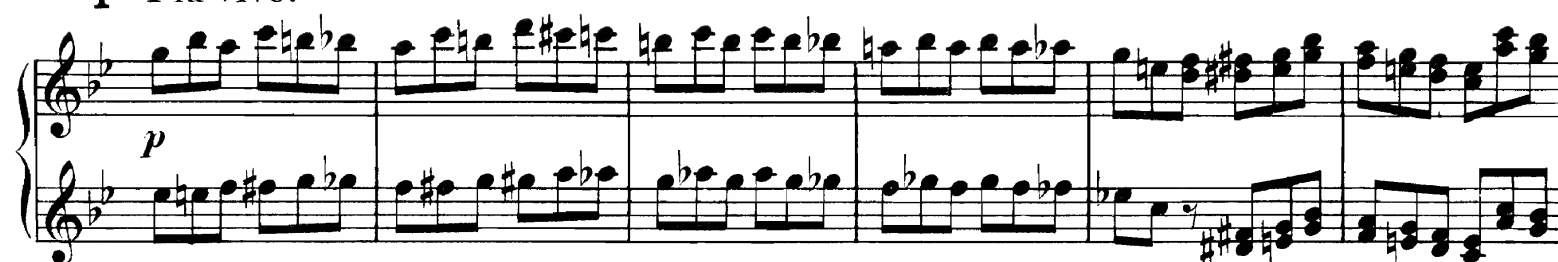
The third system of the musical score. The treble staff shows a continuation of the chordal texture, while the bass staff has a more active line with eighth notes.

The fourth system of the musical score, marked with a first ending bracket '1'. The dynamic marking *p stacc.* (piano, staccato) is indicated. The music features a mix of chords and moving lines in both staves.

The fifth system of the musical score. It continues the rhythmic and harmonic patterns established in the previous systems.

The sixth system of the musical score, featuring two first ending brackets labeled '2' and '3'. The dynamic marking *ff* (fortissimo) is present. The system concludes with a final chordal structure.

Y Più vivo.



4

ff

5

mf

6

mf espressivo

p

7

pp

8

pp *pk.*

pp

Hr.

First system of musical notation. The piano part begins with a trill (tr) on a whole note. The right hand has a melodic line with eighth notes. A forte (ff) dynamic marking is present in the piano part.

Second system of musical notation. The piano part continues with a trill (tr) and a forte (ff) dynamic marking. The right hand features a melodic line with eighth notes and a fourth (4) fingering.

Third system of musical notation. The piano part has a mezzo-forte (mf) dynamic marking. The right hand features a melodic line with a fifth (5) fingering.

Fourth system of musical notation. The piano part has a mezzo-forte (mf) dynamic marking. The right hand features a melodic line with a mezzo-forte (mf) dynamic marking.

Fifth system of musical notation. The piano part has a mezzo-forte (mf) dynamic marking and an expressive (espressivo) marking. The right hand features a melodic line with a mezzo-forte (mf) dynamic marking.

Sixth system of musical notation. The piano part has a dolce dynamic marking. The right hand features a melodic line with a seventh (7) and eighth (8) fingering. The system concludes with a double bar line and a final chord.

9

pp

10

mf

2

sfz

2

11

pp

p

pp

2

pp

3

12

Tranquillo.

p

13

p

pp

14

mf

pp

9

pp

1

10

1

f

sfz

11

p

pp

pp

12

pp

p

Tranquillo.

13

14

p

2

mf espress.

15

16

17

18 Tempo I.

19

20

21

p

sfz

f

p

f

pp

ppp

ppp

p

p sempre

sfz

sfz poco a poco accelerando

1832

15

Musical notation for measures 15 and 16. Measure 15 features a treble clef with a key signature of one sharp (F#) and a bass clef with a key signature of one flat (Bb). The melody in the treble clef includes a triplet of eighth notes. Measure 16 continues the melody with a piano (*p*) dynamic marking.

16 17 16

Musical notation for measures 16 and 17. Measure 16 is marked with a piano (*p*) dynamic. Measure 17 continues the melody. A measure number '16' is written at the end of the system.

18 Tempo I.

Musical notation for measures 18 and 19. Measure 18 is marked 'Tempo I.' and 'mf'. Measure 19 is marked 'f'. The notation includes a 3/8 time signature and a key signature change to two flats (Bb, Eb).

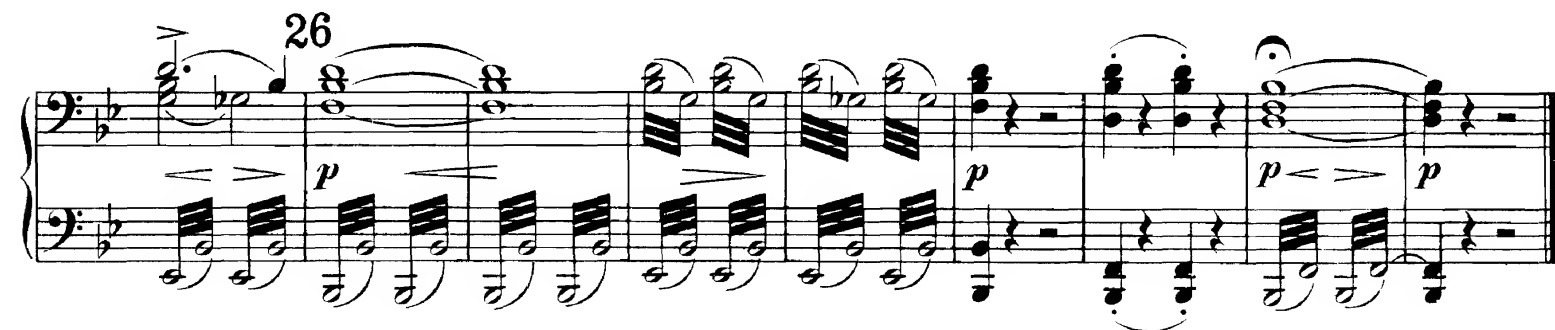
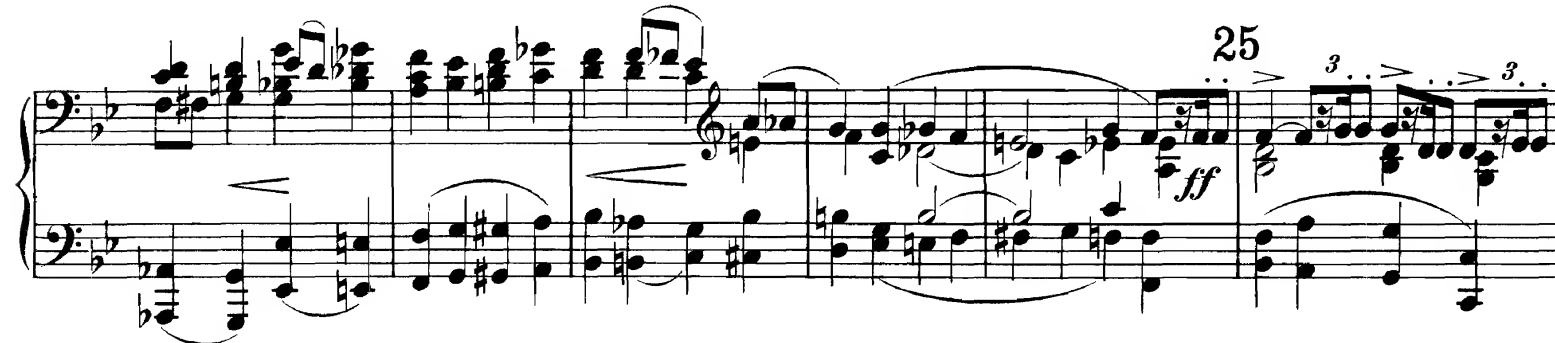
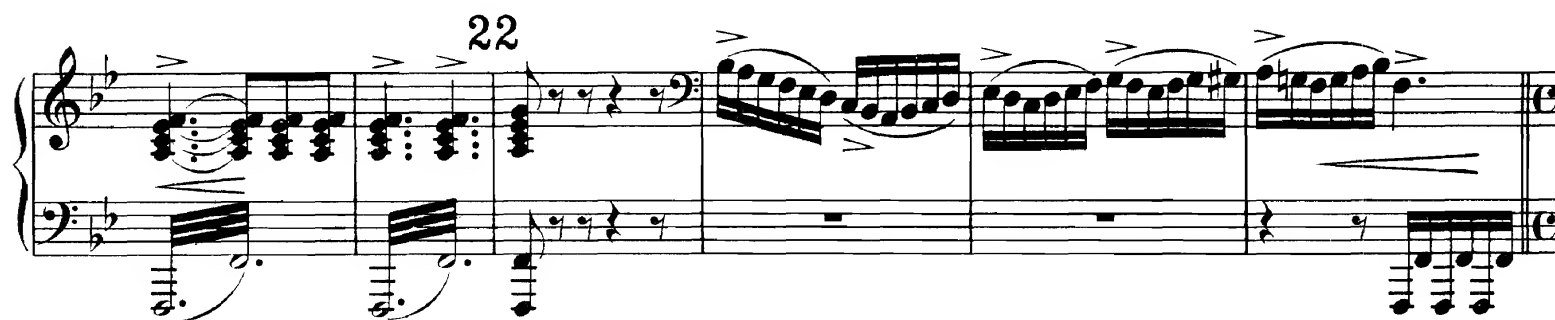
19

Musical notation for measures 19 and 20. Measure 19 is marked 'ff'. Measure 20 continues the melody with a piano (*p*) dynamic marking.

Musical notation for measures 20 and 21. Measure 20 is marked 'mf'. Measure 21 is marked 'poco a poco accelerando'. The notation includes a key signature change to one flat (Bb).

20 21

Musical notation for measures 20 and 21. Measure 20 is marked 'tr'. Measure 21 is marked 'tr'. The notation includes a key signature change to one flat (Bb).



Measures 21-22. Measure 21 contains three trills (tr) in the right hand. Measure 22 begins with a forte (f) dynamic. The music is in 3/4 time with a key signature of two flats.

Measures 22-23. Measure 22 continues with a sforzando (sfz) and fortissimo (ff) dynamic. Measure 23 begins with a new section marked 23.

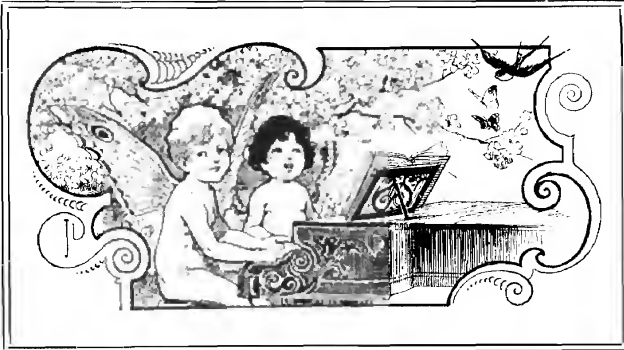
Measures 23-24. Measure 23 is marked 23 Tranquillo. Measure 24 begins with a forte (f) and espressivo (espress.) dynamic. The music features triplets (3) and eighth notes (8).

Measures 24-25. Measure 24 continues with a forte (f) dynamic. Measure 25 begins with a mezzo-forte (mf) dynamic. The music features trills (tr) and eighth notes (8).

Measures 25-26. Measure 25 continues with a mezzo-forte (mf) dynamic. Measure 26 begins with a new section marked 26. The music features trills (tr) and eighth notes (8).

Measures 26-27. Measure 26 continues with a piano (p) dynamic. Measure 27 begins with a new section marked 27. The music features eighth notes (8) and a piano (p) dynamic.

Measures 27-28. Measure 27 continues with a piano (p) dynamic. Measure 28 begins with a new section marked 28. The music features eighth notes (8) and a piano (p) dynamic.



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Op. 31. Slavischer Marsch für Orchester. Uebertragen von E. Langer	6 —
Op. 48. Serenade für Streichorchester. Arr. von E. Langer	15 —
Op. 48 No. 2. Walzer aus der Serenade f. Streichorchester, übertragen von A. Schäfer	4 —
Op. 49. „1812“. Ouverture für grosses Orchester, übertragen von E. Langer	8 —
Op. 64. 5. Symphonie f. grosses Orchester. Uebertragen von E. Langer	25 —
Op. 66 No. 6. Walzer aus dem Ballet „Dornröschen“, übertr. von E. Langer	5 —
Polonaise aus „Eugen Onegin“, übertragen von E. Langer	6 —
Walzer aus „Eugen Onegin“, übertragen von E. Langer	6 —